反思成長中的跌蕩，
能否讓我們立足於失真的世界？
IN A WORLD LOSING ITS INNOCENCE,
WHAT DOES IT MEAN TO GROW UP?
演藝
The Hong Kong Academy for Performing Arts
香港演藝學院
天真與世故之歌
SONGS OF INNOCENCE AND EXPERIENCE

關於香港演藝學院

香港演藝學院於 1984 年根據香港演藝學院條例成立，是亞洲首屈一指的表演藝術高等學府。演藝學院提供學士課程與實踐為本的碩士課程。學習範疇包括戲曲、舞蹈、戲劇、電影電視、音樂與舞台及製作藝術。演藝學院的教育方針著重反映香港的多元文化，中西兼容，更提倡跨學科學習。

演藝學院頒授獲香港學術及職業資歷評審局認可的碩士學位、學士學位、高級文憑、文憑及證書課程。

除灣仔本部外，位於薄扶林的伯大尼古蹟校園自 2006 年起，亦是電影電視學院的培訓設施所在地。

ABOUT THE ACADEMY

The Hong Kong Academy for Performing Arts, established by The Hong Kong Academy for Performing Arts Ordinance in 1984, is a leading tertiary institution for the performing arts in Asia. It provides professional undergraduate education and practice-based postgraduate studies. The study encompasses Chinese Opera, Dance, Drama, Film and Television, Music, and Theatre and Entertainment Arts. Its educational philosophy reflects the cultural diversity of Hong Kong with emphasis on Chinese and Western traditions, and interdisciplinary learning.

The Academy awards master's degree, bachelor honours degree, advanced diploma, diploma and certificate programmes that are accredited by the Hong Kong Council for Accreditation of Academic and Vocational Qualifications.

Besides the main campus in Wanchai, Béthanie, the site of the Academy's Landmark Heritage Campus in Pokfulam, has housed training facilities for the School of Film and Television since 2006.

TOP 10 Performing Arts 2022 QS WORLD UNIVERSITY RANKINGS BY SUBJECT

根據 2022 年公布的 QS 世界大學學科排名，香港演藝學院於表演藝術類別排列亞洲第一位及全球第十位。

In the QS World University Rankings by Subject announced in 2022, the Academy is ranked 1^{st} in Asia and 10^{th} in the world in the Performing Arts category.

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天真與世故之歌

SONGS OF INNOCENCE AND EXPERIENCE

20 - 24. 06. 2022
7:45PM

演藝學院實驗劇場
ACADEMY STUDIO THEATRE

粵語及英語演出，配以中英文字幕
Drama in Cantonese and English, with Chinese and English surtitles

本節目內容涉及少量不雅用語，適合 12 歲或以上人士觀看
This production contains some coarse language, suitable for audience aged 12 or above

編作 Devised by	李婉晶*，艾浩家*，及表演者 Michelle Li*, Ivor Houlker* and Cast
聯合導演 Co-Directors	李婉晶，艾浩家 Michelle Li, Ivor Houlker
音樂總監 Music Director	艾浩家 Ivor Houlker
編舞 Choreographer	李安生 Lee On-sang
佈景及服裝設計 Set & Costume Designer	趙婉妏 Tracy Giu Yuen-man
副佈景設計 Associate Set Designer	邱民達 Dominic Yau Man-tat
燈光設計 Lighting Designer	田燕豪 Bills Tin
音響設計 Sound Designer	方芷晴 Allison Fong Tsz-ching
錄像設計 Video Designer	方曉丹 Fong Hiu-tan
槍動作編排 Spear Movement Choreographer	趙汝陽 Chew Yu-yeung
合唱練習帶領 Choral Practice Leaders	沈卓瑤，張卓行 Sum Cheuk-yiu, Cheung Cheuk-hang

* 承蒙天台製作允准參與製作 With kind permission from Rooftop Productions

演出長約 1 小時 30 分鐘，不設中場休息
Approximately 1 hour 30 minutes with no intermission

因應疫情，所有觀眾於學院場地內必須一直佩戴口罩，並保持適當社交距離，以及注意個人衛生。
In view of the public health situation, audiences must wear masks at all times in the venue. Please also be reminded to maintain appropriate social distancing and personal hygiene.

節目進行中嚴禁未經許可的攝影、錄影及錄音，演出開始前請暫停使用手提電話、其他發光及響鬧裝置。
The unauthorised use of cameras and recording devices is prohibited. Please deactivate mobile phones and other sound or light emitting devices while in the auditorium.

主辦
Presented by
The Hong Kong Academy for Performing Arts 香港演藝學院

戲劇學院的話

Message from School of Drama

前幾天，的士司機跟我說，自從經歷過疫情最高峰時，繁忙時段可以在彌敦道一踩油門開到尾、在蘭桂芳橫放車子無人抄牌、紅隧入口暢通無阻之後 —— 現在市況恢復，總有衝動想呼朋喚友齊去紅隧享受塞車！他說，當你見過另一世界，回來後看一切都會不一樣了。

記起有位老師說過類似的話，說戲劇就像把觀眾暫時運載到另一地方，在那裏他們會找到一些禮物，回去時帶著一點不一樣。欣賞過我們精心製作的《幸運殭途》和《天真與世故之歌》後，不知你又會帶些什麼回到原來的地方？

這學期的學院製作，同時標誌著我們已準備就緒，迎接新學年推出的三個新設主修科：音樂劇表演（Acting for Musical Theatre）、應用劇場（Applied Theatre）和劇場構作（Dramaturgy）。在更多元的戲劇專業耕耘下，我們的畢業生將可創造出一點不一樣來。

黃婉萍
署理戲劇學院院長
2022 年 6 月

A few days ago, a taxi driver told me that during the pandemic peak he could drive from the beginning to the end of Nathan Road without stopping, park anywhere without getting a ticket at Lan Kwai Fong, and speed through the tolls of the notorious Cross-Harbour Tunnel without experiencing traffic. Now that COVID curbs have been relaxed, he has an urge to call his fellow taxi drivers to meet at the entrance of the Cross-Harbour Tunnel to enjoy the traffic congestion! He told me that when you've had a glimpse of another world, you can no longer see your old world in the same light again.

A teacher of mine once told me something similar.

The magic of theatre allows its audience to delve into another dimension, where a gift or two may be found, changing the world they came from, by just a bit.

I wonder what gifts you will take away from the beautifully crafted worlds of *Lucky Stiff* and *Songs of Innocence and Experience*?

These productions also mark the beginning of the three new majors School of Drama has to offer in the upcoming academic year: Acting for Musical Theatre, Applied Theatre, and Dramaturgy. I am confident the new dynamics and diversity of our profession will enable our graduates to make a difference, even by just a bit.

Estella Wong
Acting Dean, School of Drama
June 2022

舞台及製作藝術學院的話

Message from School of Theatre and Entertainment Arts

演出，是所有表演藝術培訓的核心 —— 是每一位學生都渴望參與，也是由一群經驗豐富的教師及專業的行政團隊，多年來熱切指導與支援的學習成果。所有劇場創作，是一個團體協作的過程；而舞台及製作藝術學院，就視團體協作為我們一切工作的核心。

這場演出的每個部分，在搬上舞台之前，我們已花了好幾個月時間作詳細企劃。每一件服裝都經過細心考量 —— 或是為了年代的準確性，或是為了特殊動作所須的實用性；當然還要在其他舞台視覺元素之間，取得美學平衡。關於服裝的每個決定，都對燈光的抉擇構成影響，反之亦然。而燈光和服裝的處理，亦會影響對舞台佈景的感知。同樣，每件家具和道具都應互相配合 —— 所屬的年代必須準確，顏色和比例必須與場景相輔相成；而最重要的是，它必須切合表演者與其互動的實際需要。毫無疑問，各製作工場必須了解每個演出元素將如何運用，而舞台管理團隊亦須確保排練場的每個動態，都傳達給相關製作的工場經理、設計師和技師。

每個製作部分 —— 不論是服裝、佈景還是道具 —— 從幕後到台前，再返回幕後的歷程，都經過周詳的設計。合乎比例的模型和設計圖，必須經過審慎的準備和核對，以確保當所有元素在舞台上呈現時，每個部分都緊密連合得像一台上了油的機器一樣。與此同時，還得要持續監控成本，以確保製作不超出預算，這都是由協調整個技術流程的製作經理負責。

請細閱演出場刊的製作人員表 —— 每個單位都是由學生主導；這個演出您所看到和聽到的每個部分，就是由這群充滿才華與熱誠的學生團隊所創造的。

舞台及製作藝術學院為校內的跨學院、以至校外的協作引以為豪。我們的教學團隊，致力為每一位學生帶來獨特而難忘的經歷。謹盼望您 —— 我們的觀眾 —— 和我們共享這次經歷。

Enjoy the show!

Performance is at the heart of all conservatoire training – it's what every student wants to engage with and it is the culmination of years of training led by a team of highly experienced faculty and supported enthusiastically by a professional administrative team. All theatre is a collaborative process and the School of Theatre and Entertainment Arts (TEA) puts collaboration at the heart of all we do.

Before reaching the stage every element of what you see at this performance has been planned in detail for many months. Every piece of costume has been carefully considered – perhaps for historical accuracy, perhaps for practicality where particular movement is required and certainly for its aesthetic balance with every other visual element on the stage. Each decision made about a costume impacts on a decision made about the lighting – and vice versa. Both lighting and costume have a huge influence on how the set is perceived. Similarly every piece of furniture and every prop must "fit" – it must be of the correct period, its colour and proportion must complement the scenic environment and most importantly it must practically achieve what is needed by the performer who is interacting with it. Clearly it's essential that the workshops are aware of how each element will be used and the stage management team ensure that every development in the rehearsal room is communicated back to the appropriate workshop manager, designer or technician who will be responsible for delivering when the production reaches the stage.

For every element - be it costume, scenery or props – its journey from the wings to the stage and back again is planned in detail. Scale models and drawings must be prepared and examined closely to ensure that when the moment comes to put everything onto the stage it will all interlock and function like a well-oiled machine. At the same time costs need to be continually monitored to ensure that the production remains within budget. That coordination is the responsibility of the Production Manager who oversees the entire technical process.

Take a look at the production credits in this programme – every one of those functions is student led; teams of enthusiastic and talented students have produced every element of what you see and hear at this performance.

The School of TEA is immensely proud of our collaboration across the Academy and beyond, and our faculty strive to give each one of our students a unique and memorable experience. We hope that you – our audience – can share that experience.

Enjoy the show!

導演的話
DIRECTORS' NOTES

首先非常感謝戲劇學院，尤其司徒慧焯先生及鄭傳軍先生，邀請天台製作跟學生們一起編作一個全新的作品。在作品只有初步概念的時候，就讓我們感到被信任，只是輕輕托付「因為疫情關係，學生們一年只會參與一個作品，希望這一年你可以好好安排整個排練進程，讓他們不會白白浪費時日。」

編作往往要找到刺激你的靈感，我們提議使用《失樂園》；個人故事的寫作風格則參考《麥田捕手》、《我知道籠中鳥為何歌唱》及《項狄傳》；柏・本漢《我的隔離日記》則為歌曲創作的參考。《失樂園》其後成為主軸，引領我們繼續搜尋更多有關密爾頓的一生和著作。這個創作的書單可夠你讀一年，但大部分共處的時間我們還是會用來創作。

我們要求團隊內每個人都要參與寫作和創作，讓他們對演出內容感到擁有權。不同人會因應不同靈感進行寫作，或提出場景或歌曲的意見；然後在排練室試驗，寫作，及重寫。我們創造了一大堆演出碎片，再根據主題、敘述線條，或有趣的並置將它們不斷重新編排。當中不少碎片被放棄，新碎片因應所需的意義或連接意念而誕生。這過程比較像剪輯一套紀錄片，而不太像寫一個劇本。

除了把「剪輯」這個概念用在演出創作外，我們亦把它應用在舞台美學上。運用多組鏡頭及明顯的現場剪接，則是借用了謝爾蓋・艾森斯坦的「蒙太奇」手法 (montage)。這個演出透過將時間的碎片或空間的碎片連接以創造意義。或許這樣可以反映「我們存活於的這個世界之多樣及矛盾」— 其實早於六十年代已有人這樣形容約瑟夫・斯沃博達的投影 — 希望我們並沒有太落後。

演出中強調的多樣及拼貼，由不同設計元素的互動帶動。物件需要和鏡頭互動，兩者再和燈光互動，和聲音互動，令傳統上較分離的創作部門須更緊密合作去準確帶出所要的效果。感謝舞台及製作藝術學院的同學，及製作部的同事，投入他們的熱誠去追求這些想法，建立良好溝通及以跨領域模式合作，讓可以做的事情走得更遠，做得更好。

由第一次見面開始，我們便希望以學生的音樂才能為演出的其中一個主軸。很感激遇上一群多才多藝的一年級生，願意投放時間去夾 band，而不是「演戲」。我們十分重視劇場裡的元素能在現場和即時發生（斯沃博達曾投訴太多預先錄製的元素會「奴役」表演者，失去「劇場的美麗」）。這次表演的音樂，部分由團隊原創，配以觀眾可能聽過的已存曲目。它可以成為故事的載體，共同文化與經歷的互文參考，或如希臘歌詠隊對行動的間接評論。

選用《失樂園》這類文本，我們必須要找到史詩和當下的連接和互文，令神更具人性，令世俗的平凡昇華。最終，我們想說自己的故事：只有我們可以說的故事，反映我們的時間與空間的故事。史詩就成為一個載體，而非博物館文物 — 所以作者必須要「死亡」，才可讓我們好好運用。我們這一代人生存於不少歷史事件發生的年代，我們所創作的藝術應該要反映我們的時代。

很慶幸在整個演藝行業的低潮時期，遇上這 15 位來自戲劇學院的同學。你們的坦誠與勇氣，才能與毅力，和對未來的憧憬往往令人感動。感激你們在迷失時沒有放棄，哭過後便又繼續努力尋找自己和作品的價值，及對我們毫無疑問的信賴。世界並不會一下子就變好，但希望我們這九個月來，都有捉緊命運，沒有讓日子白過。

李婉晶、艾浩家

First of all, we would like to thank the School of Drama for their trust, especially Mr Roy Szeto and Mr Terence Chang, for inviting Rooftop Productions to devise a new piece with their students. We felt trusted, even when we had only the most minimal concept of what the show would be. Roy said "Due to the pandemic, these students will only be involved in one performance this year; I hope that you can make arrangements for the whole rehearsal process so that their time will be well-spent."

Devising usually begins with a stimulus, and we proposed *Paradise Lost*, while other works such as *Catcher in the Rye*, *I Know Why the Caged Bird Sings* and *Tristram Shandy* were references for the style of personal stories, while Bo Burnham's recent *Inside* was a reference for original songwriting. *Paradise Lost* became the main focus, and further research added more influence from Milton's life and other works. The reading list alone probably sounds like enough material for a year, but the vast majority of our time together was spent creating.

It's important for us that everyone on the team has authorial involvement, and a sense of ownership of the content. Different people write or propose ideas for scenes or songs based on different stimuli, test approaches in rehearsal, experiment, write and rewrite. We create a large number of different fragments like this, and constantly rearrange their structure based on themes, arcs and interesting juxtapositions. Much of the material is discarded as we narrow down on what is necessary, and new fragments are added in order to create meaning, or join disconnected ideas. The process is much more like editing a documentary than writing a script.

The idea of the 'edit' is present not just as an organising principle of the performance, but as a scenographic device. The use of cameras and cuts between them explicitly borrows the language of Eisenstein's montage. The performance creates meaning in the joining of different fragments, both in time, and in space. Perhaps this reflects the "multiplicity and contrariety of the world in which we live," but someone already said that about Josef Svoboda's projections in the '60s, so hopefully we're not too far behind.

The interaction between different design elements is a central part of the show's emphasis on multiplicity and collage. Objects have to interact with cameras, which interact with lighting,

which interacts with sound, forcing traditionally separate departments to work together very precisely to achieve the necessary effect. Thanks to the students from the School of Theatre and Entertainment Arts, and the staff from the Production Office for their passionate pursuit of these ideas, facilitating communication and working in multidisciplinary ways to push the boundaries of what can be done.

From our first meeting with the team for this production, we knew we wanted to use their talent for music as a major element in the show. We were also very grateful to have a gifted group of first years assigned to us who were willing to spend a lot of time learning to be in a band, instead of 'acting'. It's important to us that all the elements of theatre are live and present in the space (back to Svoboda, who complained of too many prerecorded elements 'enslaving' the performer, losing "that which is beautiful about theatre.") The music is a combination of both original pieces written by the team, and references that the audience may recognise. It can be a vehicle for a story, an intertextual reference to shared culture or experiences, or a Greek chorus obliquely commenting on the action.

The interplay between the epic and the everyday is an essential element when working from a text like *Paradise Lost,* humanising gods and elevating the mundane. Ultimately, we want to tell our own stories: stories that only we can tell, which reflect the place and times we are living through. The epic is a vehicle, rather than a museum piece, and so the author has to die and let us get on with it. This is a generation living through significant historical events; the art we make should reflect our time.

We are delighted to have met these fifteen students from the School of Drama during a low time for the whole performing arts industry. Your sincerity, courage, talent, determination and hope for the future have been constantly touching. Thank you for not giving up when you are lost, for persisting in finding your own value, and the value of the performance, after you wipe away your tears. Thank you for your trust in us. The world might not become better in an instant, but we hope that over the last nine months, we have seized our fate and spent our time well.

Michelle Li, Ivor Houlker

故事大綱
SYNOPSIS

大學生是社會上思想特別豐富的一個族群：他們擺盪在天真與世故、遵守成規與革故鼎新之間。

《天真與世故之歌》由一群即將進入社會的年青人，透過反思自身成長的跌盪進行編作，並取題自英國詩人威廉・布萊克（William Blake）回應約翰・密爾頓（John Milton）的著名史詩 ——《失樂園》（*Paradise Lost*）而創作的同名詩歌。

密爾頓於 17 世紀英國內戰後寫下《失樂園》，描述墮落天使如何失落天界大戰、誘騙人類始祖吞下知識樹禁果，令人類被趕離伊甸樂園的故事。這部偉大但具備爭議的作品，曾誘發不少後世的文學創作。如今，擺盪在密爾頓的字裏行間、歷經成長的重塑與反思，我們可否找到面對自身、當下，和立足將來的方向？

University students are caught between innocence and experience; between respecting conventions and rejecting the old in favour of the new.

Songs of Innocence and Experience was created by this group of young people, reflecting on their personal experiences growing up. Their intertextual work exists in relation to John Milton's *Paradise Lost*; much in the same way as William Blake's collection of illustrated poetry, *Songs of Innocence and of Experience.*

John Milton wrote *Paradise Lost* after the English Civil War, describing how a group of fallen angels lost the war in heaven, and mankind fell by eating the forbidden fruit of knowledge. This great and controversial work inspired countless later works. Can Milton's story, along with our own experiences and reflections on growing up, help us find a way to face ourselves, the present, and the future?

表演者名單
CAST LIST

自己 / 上帝 Himself / God	羅文澤 Lo Man-chak*
自己 / 撒旦（路西法） Herself / Satan (Lucifer)	陳琬瑜 Caroline Chan#
自己 / 密爾頓 / 別西卜 Himself / Milton / Beelzebub	麥晧鈿 Mak Ho-tin*
自己 / 摩洛 Herself / Moloch	李安生 Lee On-sang*
自己 / 瑪門 Himself / Mammon	趙汝陽 Chew Yu-yeung*
自己 / 阿必迭 Herself / Abdiel	沈卓瑤 Sum Cheuk-yiu#
自己 / 米迦勒 Himself / Michael	莫珏邦 Mok Kok-pong#
自己 / 夏娃 / 天使 Herself / Eve / Angel	冼樂欣 Sin Lok-yan#
自己 / 天使 Himself / Angel	張卓行 Cheung Cheuk-hang#
自己 / 彼列 Herself / Belial	劉嘉盈 Lau Ka-ying+
現場樂隊 Live Band	鄔磊鋒 Wu Lui-fung^ 樂隊隊長 / 電結他 / 低音電結他 / 笙 / 笛子 Band Leader / Guitar/ Bass / *Sheng* / Chinese flute 錢穎嘉 Chin Wing-kar^ 古箏 / 電結他 / 低音電結他 / 大提琴 / 夏威夷小結他 / 鍵盤 / 管鐘 *Guzheng* / Guitar / Bass / Cello / Ukulele / Keys / Tubular Bells 曾涴霖 Tsang Yuen-lam^ 鍵盤 / 管鐘 / 大提琴 / 低音電結他 Keys / Tubular Bells / Cello / Bass 宋國通 Sung Kwok-tung^ 電子鼓 / 鑼 Drums / *Gong*

以上均為戲劇學院學士課程學生
All the above are School of Drama Bachelor of Fine Arts (BFA) students

* 應屆畢業 Final Year   # 三年級 Year 3   + 二年級 Year 2   ^ 一年級 Year 1

原創歌曲列表
ORIGINAL SONG LIST

《你好 Auntie》*Hello Auntie*

旋律 Melody 沈卓瑤 Sum Cheuk-yiu
歌詞 Lyrics 沈卓瑤 Sum Cheuk-yiu, 李婉晶 Michelle Li
編曲 Arrangement 沈卓瑤 Sum Cheuk-yiu, 艾浩家 Ivor Houlker

《捉緊命運》*Hold On To Our Fate Rap*

旋律 Melody 取自《鳴人主旋律》from *Naruto Main Theme**
歌詞 Lyrics 李婉晶 Michelle Li, 陳琬瑜 Caroline Chan, 趙汝陽 Chew Yu-yeung
樂隊編曲 Band Arrangement 艾浩家 Ivor Houlker

《失敗者》*Loser*

旋律 Melody 冼樂欣 Sin Lok-yan
歌詞 Lyrics 冼樂欣 Sin Lok-yan, 艾浩家 Ivor Houlker
編曲 Arrangement 艾浩家 Ivor Houlker, 張卓行 Cheung Cheuk-hang

《無錢有鬼用》*No Money Rap*

旋律 Melody 鄔磊鋒 Wu Lui-fung
歌詞 Lyrics 趙汝陽 Chew Yu-yeung, 李婉晶 Michelle Li, 鄔磊鋒 Wu Lui-fung
編曲 Arrangement 艾浩家 Ivor Houlker, 鄔磊鋒 Wu Lui-fung

《做（造）女人》*Creation of Eve*

旋律 Melody 冼樂欣 Sin Lok-yan
歌詞 Lyrics 李婉晶 Michelle Li, 冼樂欣 Sin Lok-yan
編曲 Arrangement 艾浩家 Ivor Houlker

《我不是耶穌》*I'm Not Jesus*

旋律 Melody 張卓行 Cheung Cheuk-hang
歌詞 Lyrics 張卓行 Cheung Cheuk-hang
編曲 Arrangement 艾浩家 Ivor Houlker, 張卓行 Cheung Cheuk-hang

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* 出自動畫《火影忍者》，歌曲原創者為增田俊郎
Song originally written by Toshio Masuda, from the animation *Naruto*

製作人員
PRODUCTION STAFF

製作經理 Production Manager	蔣德進 Dickson Chiang Tak-chun
舞台監督 Stage Manager	陳看霏 Chan Hon-fei
執行舞台監督 Deputy Stage Manager	王諾莜 Wong Lok-yau
助理舞台監督 Assistant Stage Managers	郭曉潼 Angel Kwok Hiu-tung 葉啓聰 Henry Yip Kai-chung
舞台助理 Stage Management Crew	鄺琦茵 Elga Kwong Kei-yan 譚溢潁 Tam Yat-wing
導演助理 Assistants to Director	劉嘉盈 Lau Ka-ying (Dr) 葉雯麗 Yip Man-lai (Dr)
戲劇助理 Drama Assistants	錢穎嘉 Chin Wing-kar (Dr) 宋國通 Sung Kwok-tung (Dr) 曾涴霖 Tsang Yuen-lam (Dr) 鄔磊鋒 Wu Lui-fung (Dr)
助理佈景設計師 Assistant Set Designer	溫彥齊 Vito Wan
助理錄像設計師 Assistant Video Designer	陳詠斯 Wincy Chan
製作電機師 Production Electrician	邱雅玉 Ruby Yau Ngar-yuk (Gr)
電腦燈編程師 Moving Light Programmer	趙家豪 Chill Chiu
電機師 Electrician	王子聰 Paul Wong Tsz-chung
燈光助理 Lighting Crew	馮琪峰 Frankie Fung 賴栢榮 Wing Lai 李澤鋒 Walter Li Chak-fung 楊渝萍 Yeung Yu-ping
音響製作工程師 Production Engineer	林冠江 Lionel Lam Kwun-kong (Gr)
音響控制員 Sound Operator	吳景晉 Alvis Ng King-chun
音響技師 Sound Technicians	方敬樂 Nico Fong King-lok 梁柏麟 Bryan Leung
音響助理 Sound Crew	區珏齊 Au Kok-chai 傅卓民 Colman Foo 曾碧琳 Lily Tsang Pik-lam 黃志聰 Wong Chi-chung 黃翠玲 Jacqueline Wong Chui-ling 黃樂瑤 Gladys Wong
錄像製作工程師及控制員 Video System Engineer and Operator	蘇浩文 Homan So
錄像助理 Video Crew	鄭禮釗 Cheng Lai-chiu
服裝主管 Costume Supervisor	鄭晞彤 Yomi Cheng
執行服裝主管 Dressing Supervisor	劉翠兒 Kerry Lau Chui-yi
高級服裝員 Senior Dressers	黃綽盈 Sadie Wong Cheuk-ying 邱美詩 Allison Yau Mei-sze
製景技師 Carpenter	霍浩泓 Fok Ho-wang (Gr)
道具製作主管 Head Property Maker	郭寶茵 Mabel Kwok Po-yan
助理道具製作員 Assistant Property Makers	默麗雅 Ahmad Rida-nisar 周德穎 Tumi Chow Tak-wing 李凱晴 Gillian Lee Hoi-ching
繪景主管 Head Scenic Artist	胡穎妍 Jasmine Wu Wing-in
繪景員 Scenic Painters	何天意 Charlotte Ho Tin-yi 林海蕎 Lam Hoi-kiu 袁志豪 Joshua Yuen

除註明外，以上均為舞台及製作藝術學院學生
All the above are School of Theatre and Entertainment Arts students except as marked

(Dr) 戲劇學院學生 School of Drama Student (Gr) 演藝學院畢業生 Academy Graduate

駐院製作人員
RESIDENT PRODUCTION STAFF

製作經理 Production Manager	陳紹財 John Chan
助理製作經理 Assistant Production Manager	劉慧瑩 Abby Lau
行政助理（製作） Executive Assistant (Production)	麥筱娟 Wendy Mak
一級製景技師 Carpenter I	鄧暢豪 Tang Cheong-ho
二級製景技師 Carpenter II	郭偉文 Terry Kwok
助理繪景師 Assistant Scenic Artist	朱肇鋒 Billy Chu
助理道具製作師 Assistant Property Maker	陳健新 Simpson Chan
服裝間經理 Costume Shop Manager	黃遠貞 Wong Yuen-ching
服裝間督導 Costume Shop Supervisor	鄧肇恩 Kath Tang
服裝間導師 Costume Instructor	賴玉蘭 Lai Yuk-lan
服裝師 Costume Makers	羅淑華 Law Shuk-wah 唐維新 Tony Tong 溫照平 Wan Chiu-ping
裁製員 Seamstress / Stitcher	張素暉 Cheung So-fai
服裝助理 Costume Stock Assistants	駱美玲 May Lok Mei-ling 王天朗 Talent Wang

戲劇學院顧問
DRAMA FACULTY ADVISERS

藝術總監 / 副教授及導演系主任 Artistic Director / Associate Professor & Head of Directing	司徒慧焯 Roy Szeto
表演及形體指導 / 高級講師（表演）及形體訓練課程主管 Acting & Movement Coach / Senior Lecturer in Acting & Discipline Leader in Movement Curriculum	黃龍斌 Tony Wong
聲線及歌唱指導 / 講師（聲線 / 形體訓練）及學術項目統籌 Voice & Singing Coach / Lecturer (Voice / Movement) & Academic Project Coordinator	施標信 Billy Sy

舞台及製作藝術學院顧問
THEATRE & ENTERTAINMENT ARTS FACULTY ADVISERS

署理舞台及製作藝術學院院長 Acting Dean of School of Theatre and Entertainment Arts	袁卓華 Yuen Cheuk-wa
講師（道具製作） Lecturer (Property Making)	陳振雄 Felix Chan
講師（音響） Lecturer (Sound)	陳詠杰 Chan Wing-kit
講師（媒體技術） Lecturer (Media Technology)	馮海林 Allen Fung
高級講師（製作管理） Senior Lecturer (Production Management)	呂偉基 Eric Lui
講師（舞台及項目管理） Lecturer (Stage and Event Management)	吳潤康 Ash Ng
暫任講師（髮型及化妝） Interim Lecturer (Wig & Make-up)	鄧德儀 Ellis Tang
科藝製作系副主任及高級講師（音響） Deputy Head of Media Design & Technology and Senior Lecturer (Sound)	謝金寶 Tse Kam-po
講師（舞台繪景） Lecturer (Scenic Art)	屈卓勤 Brian Watkins
高級講師（佈景製作） Senior Lecturer (Scenic Construction)	韋健豪 Kenneth Wilkins
講師（設計） Lecturer (Design)	黃逸君 Jonathan Wong
講師（服裝技術） Lecturer (Costume Technology)	姚蔚莉 Winnie Yiu

鳴謝 Acknowledgement

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The Academy gratefully acknowledges the support and assistance given to our production by all HKAPA Venue Technical Staff.

賢藝會 Corporate Club

賢藝會旨在為商界領袖提供欣賞及支持演藝學院學生作品的平台，以及與其他商界友好聯誼和建立網絡的機會。學院衷心感謝以下賢藝會會員。

The Academy Corporate Club aims to provide a platform for business leaders and individuals to appreciate and support the works of our students, and at the same time to network and socialise with business associates and friends. We sincerely thank the following Corporate Club members.

領袖圈 Leaders' Circle:

Bloomberg

高膺伉儷
Mr & Mrs Ko Ying

行政人員圈 Executive Circle:

無名氏
Anonymous

有關詳情
For details

如有查詢，歡迎致電 (852) 2584 8729，或電郵至dev@hkapa.edu與拓展處聯絡。
For enquiry, please contact Development Office on (852) 2584 8729 or via email at dev@hkapa.edu.

親愛的朋友：

我們成立了香港演藝學院戲劇學院發展基金

一　背景：

香港演藝學院自 1984 年成立，即在建校架構中設置戲劇學院（以下簡稱「學院」）。學院在創院院長鍾景輝博士帶領下，奠定了紮實的教學基礎，培育出一代又一代的演藝人才，是香港戲劇藝術邁向專業化的里程碑。從創立至今 30 多年，學院仍然是世界唯一以粵語作為教學及演出語言的高等戲劇院校，她不僅是本地戲劇發展的搖籃，還是彌足珍貴的一個嶺南文化傳承堡壘。

二　前瞻：

21 世紀即將進入第三個十年，世界戲劇潮流呼應著社會形態和思潮的發展而不斷演變，學院亦必須追上時代的步伐，重新思考她在國際戲劇發展中的定位，回應學生需要以及業界期待。自 2017-18 年度開始，學院經過一系列的調查、研究、分析和內部討論，總結出一個未來發展的藍圖，扼要言之，有兩方面，一，是更新和整合現有課程，避免碎片化教學，讓同學們獲得一個整體（Holistic）的戲劇觀和訓練；二，積極部署新增三個主修專業，即 音樂劇表演（Acting for Musical Theatre），應用戲劇（Applied Theatre）以及劇場構作（Dramaturgy）。

三　目的：

配合上述前瞻性發展，學院發起成立「香港演藝學院戲劇學院發展基金」（以下簡稱「基金」）。 其主要用途如下 ——

1 推動學院學術研究計劃。
2 促進學院與海外及內地院校之交流 / 合作計劃。
3 促進學院與本地業界之交流 / 合作計劃。
4 發展新課程。
5 優化教學儀器設備。
6 提升學生實習機會。
7 設置獎學金。
8 鞏固校友與學院之聯繫。

四　捐助方法：

可於網上（https://goo.gl/3amVq1）下載捐助表格。填妥之表格連同枱頭為「香港演藝學院」的捐款支票請郵寄：香港 灣仔 告士打道一號 香港演藝學院 戲劇學院辦公室收。

感謝您的支持！

香港演藝學院戲劇學院 謹啟

Dear Friends:

We have established the HKAPA School of Drama Development Fund

1. BACKGROUND

Since the HKAPA was founded in 1984, School of Drama (hereafter referred to as "the School") has been established in its constitutional structure. Under the leadership of Dr Chung King-fai, founding Dean, the School has laid a solid foundation of drama education, nurtured generations of performing artists, and, in the theatre development of Hong Kong, become a milestone towards professionalisation. More than 30 years have passed since the school was established, and it continues to be the only tertiary institute which uses Cantonese as its teaching medium and produces drama in Chinese. The School is not only the cradle of training professional artists for local drama productions but it is also an invaluable fortress of Ling Nan (Guangdong) cultural inheritance.

2. FORWARD

The 21st century is soon entering its 3rd decade. In response to the ever-changing social and ideological development, the world of drama has been constantly evolving. The School, in order to keep up with the times, cannot help but re-evaluate its position in the international scene of drama, taking into consideration the needs of its students and the expectations of the industry. Since the academic year 2017-18, the School has been going through a series of studies, researches, analysis and internal discussions, and it has come up with a blueprint which, simply put, is twofold. First, we need to update and integrate the existing curriculum, avoiding fragmentation of teaching and learning, so as to deliver a holistic training to students. Second, we are proactively preparing for setting up three new majors, namely, Acting for Musical Theatre, Applied Theatre and Dramaturgy.

3. SCHOOL OF DRAMA DEVELOPMENT FUND

To realise the proactive development of the School, the HKAPA School of Drama Development Fund has been established. The Fund will be used to support the on-going development of the School, including but not limited to the following areas:

1 Academic research projects.
2 Exchanges and collaborations with overseas and mainland institutes.
3 Collaborations with local industry.
4 New curriculum development.
5 Enhancement of teaching facility and space.
6 Internship.
7 Scholarship.
8 Engagement of School alumni.

4. HOW TO DONATE

The Donation Form is downloadable from: https://goo.gl/3amVq1. Please send the completed form with a crossed cheque made payable to "The Hong Kong Academy for Performing Arts" to: Office of School of Drama, HKAPA, No. 1 Gloucester Road, Wanchai, Hong Kong.

Thank you for your support!

School of Drama, The Hong Kong Academy for Performing Arts

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I / My organisation would like to make a donation to support the general development of The Hong Kong Academy for Performing Arts, including the following areas:
本人 / 本機構願意捐款支持香港演藝學院的發展，包括以下範疇：

- Students Development 學生發展 (e.g. Scholarships and bursaries 如：獎學金與助學金)
- Internationalisation 國際化項目 (e.g. Master classes, exchange programmes 如：大師班、交流計劃)
- Arts and Technology 藝術與科技 (e.g. Performing arts projects / research 如：表演藝術項目 / 研究)
- Campus Development 校園發展 (e.g. Enhancement of learning facilities, new student hostel 如：優化學習配套、新學生宿舍)

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- Donation of HK$5,000 or above will be acknowledged in Academy website while donation of HK$10,000 or above will also be acknowledged in Academy Annual Report.
- Please mail the completed form with crossed cheque to Development Office, The Hong Kong Academy for Performing Arts, 1 Gloucester Road, Wanchai, Hong Kong
- Please make your cheque payable to **"The Hong Kong Academy for Performing Arts"**.
- 捐款港幣100元或以上將獲發收據作扣稅用途。
- 捐款港幣5,000元或以上，演藝學院將於網頁內鳴謝是項捐款；捐款港幣10,000元或以上，演藝學院另將於年報作鳴謝。
- 請填妥表格連同劃線支票，寄回香港灣仔告士打道一號，香港演藝學院拓展處收。
- 支票抬頭請填寫「**香港演藝學院**」。

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Personal Information Collection Statement 收集個人資料聲明

The Academy pledges to comply with the requirements of the Personal Data (Privacy) Ordinance by meeting internationally recognised standards of personal data privacy protection. In so doing, the Academy will ensure its staff complies with the strictest standards of security and confidentiality. Information collection from this donation form will adhere to the Personal Data (Privacy) Ordinance that states the purpose and use of the information collected. The Academy intends to use personal data for future correspondences, fund-raising appeals, promotional activities, conducting surveys, or other related promotional purposes. If you do not wish your personal data to be used for the aforementioned purposes, please send your request to dev@hkapa.edu.

香港演藝學院承諾遵守《個人資料 (私隱) 條例》，以符合保護個人資料私隱的國際規定。為此，演藝學院會確保員工遵守最嚴格的保安及保密標準。演藝學院將依據《個人資料 (私隱) 條例》，使用於表格內收集到的個人資料作日後聯絡、籌款、宣傳活動或收集意見等推廣用途。如您希望演藝學院停止使用您的個人資料作上述用途，可電郵至dev@hkapa.edu。

School of Dance Summer Performances
舞蹈學院夏季演出

The Hong Kong Academy for Performing Arts 香港演藝學院

photo Mickael 'Marso' Riviere | graphics terrenzchang@atVis

8-9.7.2022 20:15
9.7.2022 15:00
Academy Rita Tong Liu Drama Theatre
演藝學院廖湯慧靄戲劇院

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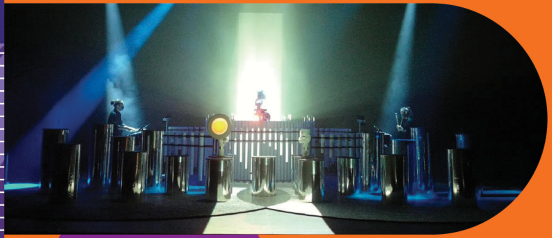

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Music for 5 五人樂	23/9
Music for 6 六人樂	21/10

Fri 星期五

19:30 下午7時30分

hawparmusic.org

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Music for 4 四人樂	30/8
Music for 5 五人樂	27/9
Music for 6 六人樂	25/10

Tue 星期二

19:30 下午7時30分

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